1: Spier E-5 (1918) 1928
NT14 Plateau Yumans NT14
Havasupai

and to make crops grow. Six, ten, or more men prepare within a house. 535
The leader, stationed before the door, demands "Are you ready?", whereupon they proceed to the dance ground following the leader in single file. Each second man stops to the left of his predecessor in line, forming a file of twos. The leader and his partner face about and dance twice between the files and back, then to the bottom of the files where they take up positions (much like a Virginia reel). The next couple, now at the head of the files, repeats this performance, taking stations below the first couple, and so on, as long as desired. They return to the house in couple formation, singing the while, but stopping before they enter.

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The mask is a sack with eagle feathers tipped with eagle down fastened to the upper edge. Eye and mouth holes are cut; the nose is painted on the mask. A leather tube, 10 cm. long, is sewed into the mouth hole; its outer end is deeply notched, so that it resembles a bird's bill. Designs are painted on the masks to "look pretty or to make people laugh" (Fig. 52). Some masks have chicken hawk or owl feathers tied to the upper corners and vertical wavy lines in red and black painted on the face (Fig. 52b). Another has a single eagle plume tipped with eagle down, with the painted design shown in Fig. 52c. Another is covered with down to simulate hair. The body of the dancer is painted white. Horsehair (never one's own hair) is arranged to fall to the middle of the back below these masks; horizontal bands are marked with white paint across the hair. Green branches of cottonwood or willow are carried in each hand. These are shaken as they dance.

Fig. 52. A Masked Dancer and Masks. After a native drawing.

Mohave Dance

The Mohave dance, which is said to have been borrowed from a Walapai mourning ceremony, has not been fully adopted by the Havasupai. The older people object to it because of the sentiment of the 177 535

1:Spier E-5 (1918) 1928
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171 535 [534] tribes use a notched rasp or other substitute for the drum, but it is specified that no drum is used by the Gosiute and Uintah Ute. Nor is it used by the Lemhi in the *Nuakin* and the Wind River Shoshoni in the *Naroya*, although it is used by them in very similar dances, and no drum is mentioned in connection with the Moapa and Shivwits accounts.

171 535 532 Masked performers are characteristic of Pueblo, Apache, and Navaho ceremonials, and perhaps of other Southwestern tribes, as they are to the south in Mexico. Without a complete knowledge of these, comparisons with the Havasupai dancers cannot be attempted. I note, however, that sack-like masks are used by the Zuñi, White Mountain Apache, and Navaho.[1] Masks probably do not occur to the north and west although there is something of the sort among the Pomo and their neighbors. The Pueblo dancers also carry branches in their hands.

171 535 The Mohave dance is the Bear dance of the Basin tribes. This is known, at least by another name, to the Moapa and Shivwits Paiute,[2] Southern Ute, Uintah Ute, Wind River[3] and Lemhi Shoshoni, the Paviotso-Shoshoni of the Duck River Reservation,[4] and, according to Southern Ute information, to the Navaho and (Jicarilla?) Apache. My information adds the Havasupai, Walapai, and, by inference, the Mohave. There is even some suggestion of it in the Yuma mourning ceremony.[5]

The dancers are always of both sexes, but not always segregated in two lines that face each other. The Moapa, for example, form couples or trios facing or dancing abreast; in the Wind River Bear dance, at least, trios always face their partners; Lemhi men and women form only one line. Uintah performers sometimes dance as couples, as well as in line formation. The step is always the same; the lines trot to and fro, save that the Northern Ute advance toward each other. Partners are chosen by the women in most cases (Southern Ute, Northern Ute, Wind River Bear dance), but either sex may choose among the Lemhi, in the Wind River *nurupinaru*, and sometimes among the Moapa. The Havasupai do not dance as partners, so far as I know.

171 533 The principal departure of the Havasupai dance from the others is in the musical accompaniment. All the others use the notched rasp. In fact, the Havasupai use of the rattle, stationing the leader who bears it in the middle of the line, ending the song with the ejaculation ha' ha'

[1] Franciscan Fathers, 263, 269; the Mohave have no masks [Kroeber, (a), 762]. The Pima and the Yaqui of Sonora make use of wooden ones [Russell, (d), 107]; *Ghost dance in Arizona*, 67.
[2] Lowie, (i), 292–301.
[3] Lowie, (f), 823–831.
[4] Lowie, (a), 219.
[5] ". . . . Opposite lines of Indians, who in the day-time march to and fro over the open ground. One group is provided with grotesque clay images . . . . Read upon poles and carried high in the air by young bucks. An old squaw walking backwards cast handfuls of corn upon the images . . ." (Trippel, 5).

2:11iff Y-5 (ca. 1901) 1964 NT14 Plateau Yumans NT14
Havasupai

CHAPTER SEVENTEEN

The Frightened Shamans

Manakadja had come to my office on an official call. His linen duster and the derby hat perched atop his braids were special attire. These were the only ones I had seen, so I knew the occasion was important. After the exchange of greetings, tension eased a bit, and the chief reached into an inner recess of the duster and brought forth a thin slice of bone. It was a headscratcher, made from the leg bone of a deer, eight inches long, flat and highly polished. It widened from its point to a broad end through which a hole had been drilled for the insertion of a buckskin thong. A louse, complete in every tiny detail, was tattooed on its point.

Fully appreciating the humor of his act, he illustrated how one stirred up the little fellows when they nipped too hard. He asked, "You savvy?" Then added, "You like 'em, two bits."

Necessity had devised this clever instrument; for even though we waged constant warfare against lice, and the Indians cleaned one another's heads, vermin were still a scourge. If one were too busy in his garden or at games to have a head-cleaning, the headscratcher came into use. I occasionally picked up a louse or two myself during a conference or in a wickiup while working over the sick.

I bought the chief's headscratcher. It would convince my friends back home that I had lived among a primitive people. It still is one of my choice possessions.

2:Hiff Y-5 (ca.1901) 1954 NT14 Plateau Yumans NT14
Havasupai

a view of the ceiling. It had been polished smooth, then completely covered with pictures, doubtless the key to the tribe's history, the handwriting of Those of the Long Ago.

Several animals which we could not identify were artistically outlined; also done in outline was the buckskin-clad figure of an Indian. Two small right hands, evidently those of a child, had been placed palms down on the ceiling and outlined with white native paint. There were circles, divided into segments which contained symbols. We twisted our necks until they ached, tracing and studying, but the pictures were as meaningless to us as the written words of our language would have been to the people who placed them there. In various other parts of the canyon there were hieroglyphics in strategic places on stones or walls, some depicting the Great Serpent, which must have played an important part in tribal legends. The tribe's old men explained these paintings by saying that when the Apaches and other enemy tribes slipped in and drove the Havasupai out of the canyon, the Havasupai hastily placed them there as messages. These gave the direction the tribe was traveling and its destination for the guidance of those separated from the main body. That may have been true of some of the pictographs, but those on the under side of the boulder were the work of a painstaking artist, possibly created for a hunting shrine, where men offered prayers for success in the chase.

The sun had long since dropped below the rim and deep shadows filled the gorge. We had tramped six miles and were dreading the walk home. Then we saw an Indian pony nibbling at the sparse grass. It lifted its head, gave us a questioning look and came toward us. I took off my petticoat, tore it in strips which we tied in a rope. One of us rode while another led—the gods had been kind to us too! When we released the pony at the school he went running back to his pasture.

Our next exploring trip wasn't just a jaunt by three women; we had an escort, Mr. Burnett, the farmer, and his constant companion, a big yellow dog.

We had heard rumors of a secret crack in the canyon wall through

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informants, making a total of 10 or more couples. [I would be inclined, however, to agree with Spier (1928, 266) who indicated that only men danced. It is probable that, as in Hopi kachina dances, men impersonated women.] They formed a single file, men and women alternating. At a signal from the leader the men and women formed separate lines, and the dance leaders danced outside of the two columns. [See Spier (1928, 267) for discrepancies here. Either or both versions could be correct.] The dance leaders would move to the rear, followed by couples in turn, as Spier (1928, 267) indicated, "much like a Virginia reel." Then one of the leaders danced again to the rear of the columns, and all of the participants returned to the single line, dancing away from the audience until they were out of sight. The dance step was similar to that of the Hopi, dancers moving their feet up and down in one spot, moving forward only when leaders started to the rear.

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The songs were not Havasupai [our informants could not recall the language]. The purpose of the dance was to bring rain. The participants pretended to be "weather people" who came to visit "these round dance people." A chief talked to them saying, "We are glad you came and brought us this food [corn, pumpkins, melons carried by the women]. We need it. We like your weather. When you return, tell your people we like your weather." Then, in signs so as not to reveal his identity, the leader of the "weather people" would nod affirmatively. He would point to the sky and move his hands downward in a fluttering motion to indicate rain. With two fingers straddling another finger and making a circular motion he would indicate fat horses. With his hands describing a circular motion over his stomach he indicated that it was filled with food. Moving his hands upward he intimated growing grass and crops.

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Masks were not removed during the dance in order to conceal the identity of the participants, and children were led to believe they came from another tribe.

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At the conclusion of the dance two of the masked impersonators indicated that they wished to play games and engage in foot races [an incorporation of the function of Hopi clowns]. A good runner from the audience would race them, attempting to gain sufficient distance to prevent the masked racers from striking him with whips. These were made of shredded yucca leaves tied together and were three to four feet long. Another masked dancer would stand at the finish line and distribute bread or peaches to the audience while an unmasked person sprinkled white paint or cornmeal on the dancers. [This is obviously the counterpart of the Hopi priest who acts as "father" of the kachinas during their performances.] The entire performance, dance and race, was repeated four times.

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522 Other clowning activities involved a pretense at anger on the part of two of the masked men, often the leaders, who would chase spectators or grab young girls in an attempt to dance with them. On other occasions one of the masked figures would hold a king snake and frighten the audience with it.

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535 Spier's (1928, 267, Fig. 52) description and illustration of the masks were quite accurate. The person sponsoring the dance prepared the masks with some assistance from friends. They were made by doubling a piece of canvas and sewing it into a sack. A face was painted on the front. This involved geometric designs in black, red and white, although the colors had no special meaning. Openings for eyes and mouth were cut into them. The masks of the two leaders had leather tubes sewed to the mouth opening. Attached feathers were tipped with down. Women's masks were characterized by only one or two feathers and were painted red and white in designs consisting of red vertical lines or crosses on the cheeks. Those depicted by Spier (1928, 267, Fig. 52) were more typical of those worn by men. Some women did not wear masks, but painted their heads white with a red circle outlining the face. This was exceptional, however. The associated costume of the women consisted of willow bark strips hung from a belt like a skirt worn over a dress. The masks of the male impersonators contained more feathers and were white with minor design elements in red and black. Occasionally horse hair was attached to simulate human hair. This was allowed to hang freely or was tied in a knot at the back. Men's costumes included willow branches and leaves encircling the waist to hide their rolled-up denim trousers. Their legs and bodies were painted white with black spots at random. These were intended to indicate raindrops. No lightning designs were utilized. Men also wore willow leaves in a ruff around the neck and carried willow branches in their hands which they moved up and down in time with the dance rhythm. The men who distributed the food often wore cast-off women's clothing which they then discarded in a secreted dressing area.

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796 Our informants were in agreement that, aside from one attempt to hold the kachina dance in 1931 or 1932, the last had been portrayed in 1910, the year before the big flood (Spier, 1928, 94). Prior to that it had been customary to hold it every year, usually in conjunction with the harvest round dance. The seemingly paradoxical action of having the rain dance at the harvest rather than during the earlier summer rainy season was explained by informants who indicated that at the earlier date not enough fresh food would have been available for distribution to the audience. (In all probability, the rain itself was not needed [because of the perennial stream flowing through the fields], but the concept was retained along with the other obvious Hopi features.) [This certainly does not appear to be similar to the rain dance that Kroeber (1935, 282-3) reported for the Walapai.

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